

# DON'T BE SWINDLE



**FEATURING:  
LOOKING FOR AN ANSWER  
ACXDC  
HUMMINGBIRD OF DEATH  
BASTARD NOISE  
& TONS OF REVIEWS**





# INTRO

Welcome to the very first issue of *Don't Be Swindle*. This project has been derailed many times, but we've finally powered through all the obstacles. In our debut issue, we're bringing grindcore, fast-core, and other extreme music genres your way.

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My dedication to hardcore is slowly making me insane. The last two weeks of my life have been a constant struggle to stay on top of things.

Rewind things back to five years ago... I put out a split 7", an EP, and a CD. I had a small distro in my closet and an amazing arrangement of organization. I worked a job where I got paid \$55 an hour doing computer, printer, and McKesson hospital machine repair. The amount of work staggered itself naturally so I got paid well enough to afford rent of \$216 a month all while making my own schedule. On days off, I'd bike packages of record label orders to the post office. If I worked, I'd mail packages either before or after completing a job (usually after, in case I had to mail return parts with prepaid labels.)

Since these days, the businesses I worked at started to use more internal methods of getting repair jobs done. The absolute best jobs I had at Nationwide Insurance were ones where I'd replace a hard drive in a PC. Their local techs would already have determined the problem and have the PC in the server room. I'd have a new HDD over-nighted and I'd show up the next day to literally unplug two cables, possibly remove a few screws, put the new drive in, and connect them back.

I'd then re-image the machine and sit there on the clock while it ghosted the image. Well, somehow they managed to reclassify these parts as well as RAM as "user replaceable" and my jobs thinned out. Recession busted! I then had to sink back into the workforce at a standard forty-hour-a-week job and that is where I remain.

Fast forward till before Christmas. I put out two anticipated records, both being split label releases so luckily the legwork behind them was done by other labels. Still, whenever there are anticipated records people will wait to make their full orders until they drop. On a normal week I get 2-3 orders a day; because of these new releases, my orders skyrocketed to a steady ten orders a day for two weeks." The week before Christmas was a really odd and pleasurable lull. About three years ago, I had this kid's Mom place an emergency order on December 23rd. I asked her for \$20 and told her I'd front any overage. I sent the order as guaranteed mail via Fed Ex, which turned out to be a big mistake, but at least they promised it in time. Well, you already know where this is going. It cost a ton more and the kid's Mom, despite being so persistent about getting these Christmas records, didn't ever hit me back about the rest of the payment. I hear that the other Will got ripped off the same way this Christmas. Quick aside, I managed to catch up with my good friend Chris Caraway and my amazingly great friend and label art guy Matt Gauck around the holidays.

Back to my griping. I got snowed in at my parents' house over the holidays and didn't make it back as early as I'd hoped to get some work done. I did hear that the new XBRAINIX CDs arrived, so I put them up for sale on the distro website. Well you know what happened again; I came back to 30 orders. These are just my mailorder gripes, in the same time I'm working on collecting songs for the TLAL comp and getting the Suffering Luna LP, Beartrap EP, Mehkago NT LP, and Magnum Force EP pressed. In other areas,

I just started writing a weekly show review column on Maximum Rock'N'Roll's website called "Wow, What a Show!" which also includes me taking pictures of shows and editing them down. I also finally finished the Devour interview I have been working on for four months: Note, never do an audio recorder interview with a band of five guys who all say amazingly interesting stuff but meander off subject to where the interview ends up 70 minutes long. Four and a half hours of work until 4am and I knocked that out this weekend.

I've never been this busy in my life. It is completely not a bad thing. July of last year, 2010, I gave up on dating. I didn't get fucked over in any way other than just wanting more out of two girls that I dated for a few months with than they could foreseeably see, one from distance and one from emotional blockage. I think being busy really helps being a hopeless romantic who is single. I love self discovery, I love being on my own time, I love not answering to someone, but I'm really good at dating. I'm cute and kind and attentive but logical at the same time. I'm really not sure I'd be as happy as I am now if it weren't for the label and zine contributions. I have also made an effort to put my social life first, even before the label, so I've been having a great time hanging with friends. The one thing that gets pushed aside of this job>social life>label construct is my body. I still obviously eat vegan but I don't always have time to go to the grocery and I'll scrounge up whatever food I can find left in the house. I also don't have time to exercise as much, don't play soccer much after knee surgery and I haven't had time to bike as many places as I'd like. I'm finally riding the bike trainer now that it is cold so I'm working on fixing this part. Last, I'm destroying my sleep schedule. A typical day involves waking up at 7:30, going to work till 5, getting coffee and/or dinner with friends, coming home after and working on record label work until wee hours of the night. Lather, rinse, repeat.

The reason I'm so lucid writing this is I'm super caught up on work and etc thanks to days off

for the holidays. I was super busy until last night working on the interview I mentioned, and now today was a glorious free day. I drove an order to the other side of my town and dropped it off at this guy's door (which was a first for me), I rode my bike on the trainer for 40 minutes while playing Skate 3, I got coffee and food with my great out of town friend Andrea, played games with my roommates, and now I'm here writing this. This free day awakened my imagination and broke my routine amazingly. Tonight I'm going to sleep early after I pretend I can play classical guitar so that I'm not a zombie this week.

I guess I don't have a conclusion to this since I'm in the middle of my problem. I know I'm not actually crazy because I've read the book Catch 22 and I know better. Maybe this will convince you to be more active. People around me are lazy as all hell. Playing World of Warcraft or watching TV is the last thing I'll ever want to do. I want to be outside exploring but with my work schedule and the winter time lack of light I focus on friend time. If you have free time to do great things, or at least introspective things... please for the love of everything do that. Read a book, bike, go places in your town you've never been, find abandoned places, write an article about an experience, go see a band, drink coffee with an old or new friend, take pictures and pretend you're artsy, learn to cook healthy food for either yourself or to impress a (potential) significant other, find a pick-up game of something you enjoy, skateboard, knit something, \_\_\_\_\_... just I really want you to do something to expand yourself or connect with someone rather than just sink away.

-Will Butler 1/4/2011  
tolivealie@gmail.com

Update on 10/31/2011:  
Cruise ahead in time and I'm throwing this magazine together again. Things are good. I have a better IT job at the major state university near my house. Still fairly busy with the label. I have a wonderful girlfriend. Life is pretty good. Grind on my friends, until next DBS!

## WILL TOFTNESS



I'm having a hard time relating to people lately. Not just the "norms" that I encounter, but even when I do things like go to shows or meet friends of friends. After witnessing a good conversationalist recently, I was reminded that I'm just not much for small talk and never have been.

I spent all of last winter at home. Snow dumped down on us more than once a week, and there was more snow on the ground than I had ever seen. The combination of all that snow and my overzealous work schedule made me feel like not leaving my house, so I didn't. We had a friend that came over every week without fail and always spent the night if it was snowing so he had a place to park. That was enough to keep cabin fever away.

When spring rolled around, all of my free time was spent in my garden, which is about 3000 square feet. As I shook off my winter blues, I started to venture out. I'd talk to friends and acquaintances and they'd ask what I'd been up to. All I could talk about was my garden, because it was the most important thing at that time. By now, I've managed to put away a generous amount of potatoes and onions, canned dozens and dozens of pints of tomatoes, corn, peppers, and pickles, and have enough squashes to eat every week until March. If you're like most of the people

I've tried to talk to in the last 6 months, you're bored by this, but I could go on forever about techniques that worked, room for improvement next year, different plants and varieties I want to try next year, and some things I've learned along the way. Everybody needs to eat, and I can't imagine any way I'd rather spend my free time in nice, warm summer weather than outside in the beauty of nature, doing good hard work because I want to. The bounty that ensued was just a bonus for me. I'm really lucky that I live in a place where the space was offered up to me. We could have gotten by with a lot less and still had plenty of goodies to store like we did the previous year.

During the late spring, I took a two-week backpacking trip with my girlfriend to Arches and Canyonlands National Parks in Utah to explore the desert backcountry. We heard rumors that some of our friends didn't expect us to make it back! This trip proved to be an experience of a lifetime (which I'm still paying for, oof!). The desert is so serene and so beautiful. I've always been sort of a loner, and the solitude was really refreshing. It's amazing how tenacious life can be in such an extreme environment. For two weeks, we were living with only the bare essentials of life, and it showed me how much I can do without. While the East Coast was threatened with Hurricane Irene a few weeks back and people were frantically scurrying to prepare, my girlfriend and I sat back, content in knowing that we already had the supplies and skills necessary to deal with any situation.

As I started to come out of my winter hermitlike pattern, I was really excited about backpacking, gardening, hiking, and cooking, amongst other things. Usually someone would ask me what I'd been up to, and I'd reply by telling them something about my garden, the conversation would usually end there. But for me, my garden is more than just a hobby. I don't want to get cancer, or diabetes, or a heart attack, or high blood pressure. I want to have a connec-

tion to the traditions of my family, whether cultivation or cooking. There is endless knowledge about the way things grow and the cycle of life that's being lost, and erased by chemical and mechanical giants. I don't want the weather in Texas, or any other place, to affect the price of my food. I want to taste satisfaction. I want to know I will rest well and avoid feeling restless this winter, because I will know that spring is coming, and it will be time to work again. I won't be depressed again this year as the weather changes, but I'll be relieved.

I also realize that lots of people don't have the opportunity that I have in terms of access to land, amongst other obstacles. This is just another reason why I think our current ways of life are fucked. So, I keep my mouth shut. I don't talk about these things, even though there are loads of good things to do even if you're limited to the space inside your shitty small apartment- I lived there once too. If you'd like to talk about gardening, trading seeds, ideas on trying to get some plants growing in limited space, air-cooled Volkswagens, or archery, feel free to email me at [info@bspropaganda.com](mailto:info@bspropaganda.com) September 20, 2011.



I often fathom that when asked to contribute some writing to a zine, I will surprise myself by tackling a topic outside of my bounds, belting out arguments of poorly thought out nonsense, and pushing my scope of ability further than my comfort zone. However, when faced with a blank page and no definitive topic, I regress into what I know, and figure that someone

somewhere might appreciate hearing about concepts I DO understand. Case in point, the venue of a fastcore music zine - I listen to a lot of 'not music' music, but I am incapable of using this hobby to produce an interesting article. However, I have done a lot of art for bands in this thin vein of the greater musical body, and I know a bit about that side of things...

I recently was given an astonishing and amazing gift from my good friend Will of a ton of records he'd just released through To Live A Lie records, and among the lot was the XBRAL-NIAX CD *Deprogrammed*. My excitement was two fold - obviously for the audio portion of the package, but also to see the artwork in it's final, 'in-use' form. You see, I painted the cover, the inside spread, and the back image for this release. If you want proof, you can see my signature in the bottom right hand corner of the front - it's a lower case "m" with a lightning bolt following it; a sort of thematic tribute to Bad Brains and an icon I've borrowed all my life for complicated reasons I won't bother explaining. See, told you it was me!

Working with bands on art stuff is easily my favorite venue for painting and drawing. I will say, though, doing political artwork and/or flier designs for demos/benefits is a very close second. Anyway, holding a printed piece of card stock that two months ago was only a couple sketches, and later three small paintings, is a weird sensation. Namely, beyond the excitement, I tend to become critical of my artistic abilities when faced with the reality that hundreds of other people are seeing this image as well. Kind of like if you were an editor, and didn't think much of cutting corners and not really spell checking everything before going to print, and then seeing your article later in the *New Yorker* or something, and reacting like "oh, man, I guess I shoulda spell checked this... didn't seem too important at the time..." It's like the reality of it only makes sense after the fact. In art school, when 'stuck' on a painting, one easy way to get your brain away from it is to put the painting away for a week, and just not look



at it, eventually finding it all over again, and seeing it with "new eyes". Then, the errors become obvious, and you fix them accordingly; either by repainting the whole thing, or maybe just adjusting the shadows or something simple.

Part of the problem in this particular case was space issues - at the time, I lived with 6 other people and 2 cats, and shared a small room with my girlfriend, and basically painted in the corner, or on our bed, after bungee cording the mattress to the wall. Punk points, yeah, but logistically it starts to get...crowded. Both mentally and physically. As a point of clarification, I always paint on salvaged masonite or plywood, since buying wood to be painted on has got to be the dumbest thing I can think of. Seriously, it's freaking EVERYWHERE. Beyond that, I'm well known for taking on too many projects simultaneously, and this was no exception.

I'm quite happy with the way the cover came out, but I will forever get the feeling that there's things I could fix, or just do better overall. The bodies could use some more definition, and it bothers me that on the back you can see the brushstrokes in the ground. Little things, yes, but still. That's sort of how art works - it will always allow for changes, and it's silly to imagine that you'll like something one way for the rest of time, since people change, and along with that, their tastes, ideas, preferences, etc. For the short time, though, I would give myself a B+ on it.

While tabling at a zine fest, I saw a button on someone's hoodie that read "DIY not POS", and it's stuck with me for years. That sentiment encapsulates the whole problem of underground culture - yes, do-it-yourself ethics are amazing, and yes, anybody can paint a CD cover, BUT you've gotta have some personal pride and

talent going into it, otherwise it's total crap. Who would argue that an unmixed, poorly played demo with no cover is actually BETTER than a hand screened paper sleeve, containing self-mixed, tightly-played songs? I'd love to believe that idealism and passion can overcome bad production habits, but it's simply not true. I think the classic example here is the genre of "folk punk". Need I say more?

Consider this constructive advice for those interested in making things under the DIY banner - just do it WELL. Having money or infinite resources doesn't make a great artist, it's a culmination of talent, drive, integrity, and THEN resources. Great examples are everywhere - this zine you're reading, labels like To Live A Lie, Macgyver...It's a tough plea to ask for people to do things well, but I swear, everybody is way happier with the outcome. And if you can't be perfect, much like myself, just TRY to hit a little higher.

Additionally, if you're an artist, or you draw ok, or whatever, and you want to start helping bands out, here's my secret recipe - be nice, approach somebody who runs a label, or is in a band - etc, and be all "hey, I draw all the time, and if you're ever looking for a shirt design or whatever, I'm down to trade merch for artwork" or something along those lines. After 14 years of this simplistic nonsense, I'm still doing it basically the same way. Some of the first bands weren't too glorious, but you take what you can get, right? Even then, you'd be surprised how many bands don't know anyone who can draw or design well, and are really relieved when you step up as an artist. I think over 80% of my 7"s were given in trade for artwork, and the same goes for my t-shirt situation. Now my goal is to help design the packaging for some brand of Soy ice cream or a vegan brownie maker, and

net myself a lifetime supply of food...Until then, it's mostly music, shirts, tattoos, and I think a bunch of printmaking supplies, if this next one works out...

Excited about the following: Vaccine live, Owen Hart live and recorded and the text on the back of their t-shirts, and never getting tired of listening to Scholastic Deth's *Complete Discographer*. I paint best when I know the music, what can I say. Gonna climb Mt. Hood soon, going to Mexico after that to hang out on ruins, and then bike across Montana, just to pee into North Dakota. Also, Portland just got a new pizza place with tons of vegan options, and it's co-run by somebody from Relapse records, so the whole thing is metal as f-word. Open til 4am, and you can order things like "Napalm Breath". Total domination!

If you're bored, mattgauck.com.  
Then go outside.

# JIM WALKLEY



I've been thinking about the concept of exclusivity in hardcore punk lately. (Yes, I've had too much time on my hands). My thoughts were brought on by a book I recently read called *Unmarketable* by Anne Elizabeth Moore. I'm simplifying a bit, but this medium-length book is basically a study in how alternative marketing and advertising relates to, and steals from, "underground" culture. Exclusivity entered my

mind after Anne Elizabeth Moore repeatedly referenced Ian MacKaye and his musical past with Minor Threat and Fugazi in her book. Nothing's more punk than Ian, right?

As an examination of modern culture, *Unmarketable* is impressive. Anne is clearly an intelligent person and talented writer. She's also the type who mingles at parties and sips wine spritzers while gabbing with other young professionals about marketing trends. Weird, but it's in the book. I suppose social ladder-climbing is fine, but what's really strange is that at the time *Unmarketable* was written, Anne worked for the now-defunct Punk Planet zine and considered herself to be loosely affiliated with the "hardcore punk" underground. And since there's evidently nothing more punk than Ian in this "hardcore punk" underground, he and his ideals are a favorite topic in *Unmarketable*.

Anyone can claim affiliation with whatever they consider punk to be for almost any reason. "Come join us" was a Bad Religion lyric, and Green Day has been extending the welcoming hands of mainstream punk friendship for what seems like my entire life. As the cliches go, you're punk if you say you are, it's not how you dress or what bands you listen to, it's not whether you're in prison or have a Masters Degree, X up or shoot dope .... do it yourself, everyone's equal. You know the sayings. So if Anne claims to be a hardcore punk fan and seems to regard the Fugazi ethos as a best-ever benchmark, you have to respect her opinion at least on a certain level.

Here's where I draw a line in the sand, as it were. If Anne Elizabeth Moore truly thinks that Fugazi is the be-all end-all of hardcore punk, well, then she and I have a lot of distance between us. Think about it for a moment. Yes,

Ian MacKaye helped pioneer hardcore as Minor Threat's firebrand singer, and his subsequent band Fugazi was on a staunchly independent label, charged only \$5 for shows, refused to play bars so that no underage fan was turned away, and so forth. Yet the analysis shouldn't end at that point.

When you stop building them up high enough to block out the sun, Fugazi are merely a gateway band. There's nothing wrong with that, per se, but Fugazi can't be considered the summit of hardcore punk perfection. That concept itself is ludicrous. Still, despite these proverbial lines in the sand, I'll confess that I'm something of a fan. I even bought Fugazi's *Repeater* on cassette in the summer of 1991 and returned to it now and again throughout the years.

The crucial distinction between Anne and me is that I kept moving on. Granted, *Repeater* is a pretty cool record. So is the No Comment '87-'93 discography LP, or *Samsara* by Catharsis, or scores of other bands and albums that I unearthed on my endless quest. Of course, there are bands and records I prefer more than others, but the journey continues.

If you don't keep pushing forward, your treasured "best band ever" becomes codified and set in stone. By way of example, the last thing I spun on my turntable was the Conga Fury/Shitstorm split 7-inch. Those are two bands that I didn't know in the slightest only a few years ago. Before I played that split EP, I checked out a Poison Planet reissue I'm excited about, and I marveled at a live LP by Assholeparade (look at the record's golden embossed cover art!) Plus, I've been listening to Chalk Circle, an all-female hardcore band that existed at the same time in Washington D.C. as the aforementioned Minor

Threat. These are records that I'm spinning on just one day out of one week within a single year. Who knows what I'll play tomorrow, or next week, or in a year's time. There's always room for new sounds.

A counter-argument might allege that I'm being "exclusionary" or "elitist". (Thus the opening comments about "exclusivity" in hardcore punk). Someone might say that I'm picking unfairly on Anne's listening tastes. Or that true fans should seize upon one favorite band and spend days/months/years picking apart every second of their music, their statements in interviews, and their career arc.

My simple message is that listening to music, and specifically hardcore punk, should be a voyage of discovery. The curious can start with the Bad Brains, Dead Kennedys, Black Flag, and yes, Fugazi ... but those are starting points, not final destinations. Funnily enough, "we shall grow" was a Bad Brains lyric. Take their advice: don't stop growing. Resist the temptation to become satisfied or complacent with just one all-consuming favorite, and always keep your ears open. How you relate to music is, in fact, a relationship. When you stop having an active conversation with it, that relationship withers and dies.

Get inspired! There are many great bands in this issue of *Don't Be Swindle* that would be worth checking out. Listen with fresh ears and keep the dialogue going. If you hear something awesome along your journey, tell your friends, or write a zine of your own, or post something to a blog. If you make the effort, you'll be far ahead of Anne Elizabeth Moore's mere idolization and hero worship.

## RALPH FERRARA



Aeeeeegghhhhh.....I hate the cold!!! And right after I typed this it got hot again. Woohoo global warming!! Maybe we can abolish winter? Autumn sucks so much. It's just the pre-cursor to the Winter. Why does everyone love fall so much? Pumpkin flavored anything is not that tasty. The leaves changing colors last for about two minutes, and the soil is so wet that it doesn't even seem to happen anymore. Unless you're *really* into black metal and can't wait to take pictures in the woods and snow, than please fuck off. I swear, the only thing keeping me here in NY is my job. If I get fired/laid off etc, I'll be in Hawaii or Cali. Or maybe Texas. How's the beach in TX?

Speaking of cold weather, I'd like to give Will some props on a job well done for the Archagathus – *Canadian Horse* LP. Best concept/delivery grind LP I ever seen. Cheers!

So I checked my PO Box the other day....and a small packet from England arrived....I opened up the envelope and it was the new Wormrot EP....on the Scion A/V label (?? Is it a label??). I forgot that I signed up to get a copy via facebook. Well, before I go on a Scion rant here, let me first say that A) the cd is quite good. B) Wormrot fucking destroy live, so if they come to your town, make sure you go!! So, let's talk Scion....I hear a lot of mixed feelings. I never get mad or have any ill will towards a band if they get some money. In fact, I'm quite happy for them. My only concern about this whole Scion thing is.....Do they really think anyone is gonna buy a car this way? Does anyone *really* give two shits? I could put out tons of

good releases, and give it all away for free, but I don't see *anyone* buying *anything* else off me because of that. I just don't see them selling cars through the grindcore scene. Don't make much sense. If I'm wrong, please correct me. Where is the logic? It's a car. Not a turntable etc. Speaking of Scion, I see my home town death metal heroes Immolation are also releasing a new EP via Scion. Who's next? I still don't get the logic.

Working on a pretty in depth (ha, well as in depth as I get) interview with Mark Harvey of Warsore. Hopefully, it'll be done before the discography CD is released (!!!!).

New favorite food – Butternut squash ravioli!! Hot damn!! So good! But a little pricy. Anyone know where I can get it on the cheapy cheap?

Currently listening to – Bastard Noise – *Skulldozer*, Brodys Militia – Promo CD-R 2011, Lux Occulta – *My Guardian Anger* picture disc LP, Agathocles / Fahrenheit AGx split 7", Embalming Theatre / Intums-cence split 7" (I can't stress how good this EP is), Embalming Theatre / Haemorrhage split 7" + a few more guilty pleasures like ABBA.

Just released a ton of new stuff. Available now – Rupture / The Nihilistics – split 7' P.L.F. – *Pulverizing Lethal Force* CD re-issue (co-release with TLAL) Parlamentarisk Sodomi – *De Anarkistiske An(n)aler* CD w/ bonus tracks Abuse – Discography 1994-2004 Massgrave – s/t LP + CD 2011 (New Studio Album!!) Yacopsae – *Pop Punk Alienation* LP – limited to 100, very few left!!

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<http://hauntedhotelrecords.com/>

DON'T BE SWINDLE





# LOOKING FOR AN ANSWER

Interview by Will Butler, Félix from LFFA responds

**1) How has the band changed since the days of being a one man band? How does it feel to have been a band for a dozen years?**

Yeah the band began in 1999 as one man project when was released the split 7"ep with AGATHOCLES, after that Ramón and Iñaki join the band and we were playing and recording some years as trio with drummachine until we found to Moya as drummer. Its awesome to do what you like through the years.

**2) The band originally started out without a drummer. Tell me about how the band changed since Moya joined the band.**

It is like two different bands, we used to get the different with the old logo and the new one, the old logo is for all the drummachine recording session and the new one since Moya get involved, the main difference its on shows, it is other world to play with a human drummer.

**3) Do you have a unified message? Tell me about the importance of politics and the evils of our culture of consuming animal products and how that influences your band.**

Not at all but we use to talk about animal suffering and stuff, we really do not want to become anyone into a vegetarian or vegan, we just talk about what we feel and we just feel a kind of hate against the standard humanity way of life.

**4) What is the scene like in Spain? Are there some other active grind bands in your area? Are there some good show spaces for bands that tour through?**

There are not so many good grindcore bands over here, some of them could be HAEMORRHAGE, MACHETAZO, NASHGUL... and the best places to play in Spain are in the north with great venues and squats.

**5) Tell me about what DIY means to you.**

LFAA its 100% do it yourself, there is not other way.

**6) If someone had never heard your band, which few releases would be the most important for them to check out and why?**

For sure it would be good idea to get the "Extinction" 12"Lp/Cd, "La Cacería" 7"ep and the split 10"Lp/Cd with RATOS DE PORAO just because it is the last stuff we have released.

**7) Is there a story behind the song "Underground?" on the RDP split 10"; if so what specific incident happened?**

Well, we were tired to get an disrespectful treatment for part of some people involved into some squats, you know what I mean, no money, no food and just a dirty floor to sleep, these people really don't know anything about what means to play in a band, that is the reason why we wrote this lyrics.

**8) What other bands do you play in? Two of you run record labels as well, correct?**

**10) Tell me about the singer from Nashgul filling in on vocals.**

Santi from NASHGUL was with us in our first European tour when Iñaki could not come with us, he is an old friend.

**11) How does it feel to be a part of the Relapse family?**

It is ok, not too different to get our stuff released in other good labels like DEEP SIX, SIX WEEKS, POWER IT UP, etc.

**12) What is in store for the future of LFAA?**



There are some other bands with LFAA members like MOHO, HINDRANCE, UNSANE CRISIS, DISHAMMER, COSMOS...

Ramón also run LIVING DEAD SOCIETY records and I run UNDER THE KNIFE Records.

**9) Do you tour much as a band? Any overseas tours in the future?**

Not all time we would like, we have done two Euro tours and a lot of Spain mini tours over the years, we have plans to go USA and Japan in the near future.

We are right now recording our new LP/CD, it would be out through Relapse (on CD) and Deepsix (on 12"LP) in USA and through Power it Up in Europe.

**13) Any last words?**

Thanx Will for the intie, hope the best of luck to you for this new 2011 take care and enjoy, if anyone need something from LFAA you can get in touch at:

[www.myspace.com/lfaa](http://www.myspace.com/lfaa)  
[looking\\_for\\_an\\_answer@hotmail.com](mailto:looking_for_an_answer@hotmail.com)

DON'T BE SWINDLE

LOOKING FOR AN ANSWER

LOOKING FOR AN ANSWER



# ACxDC

Interview by Jim Walkley  
Responses by Jose Lopez  
10/28/2011

1) Let's start with the typical first question. Who is in ACxDC? What's a brief history of the band? And I have to ask, do the initials actually stand for Anti-Christ Demon Core!?

We have gone through a couple of member changes since we started playing again, but as of right now the band consists of Sergio, Jeff, Jorge, and myself. Me and Jorge aren't original members, but we've been around the band since it started. The band was created in 2003 with Pablo and JC, the original guitarist and drummer. They wanted to play some fast and heavy grindcore music, but they wanted more people in the band before they can play shows. Pablo and Sergio had known each other from playing shows together. Sergio and Jeff were in a fast hardcore punk band called Asshole Assassination

Squad. I guess Pablo felt they were just what the band needed and asked them to join. ACxDC had a million different acronyms, but the one that stuck is Anti-Christ Demon Core. It was the coolest one.

2) As the title of the new 7-inch implies, this is second coming of ACxDC, correct? What motivated the band to reform? Has it become harder to find the time to rehearse, play shows, and record, especially with family and work commitments?

The new record is totally the second coming, that's one of the reasons why we chose that name. ACxDC had unfinished business. I mean, listen to the first record and listen to how much potential was behind what the band had to offer. I was trying to convince Sergio to do it for a couple of years, but it wasn't until both our bands played a show together in which we played an ACxDC song with Sergio doing vocals. although

Sergio had been dancing with the idea bringing back ACxDC, it was the reaction we got during that song the really set everything in motion. It was crazy dude. As far as commitments and family, I don't think there's too much holding us back. We all have our personal shit going on, but nothing really interferes with our practice and show schedule. Even if something did, it's not really a big deal. We are taking a brief hiatus so Sergio can take care of his newborn babies, but when he feels he's ready, we'll jump right back into what we've been doing.

3) The new ACxDC 7-inch, the aforementioned "Second Coming", seems like a massive improvement for the band. Everything's better: there are thicker, better-recorded guitars, well-enunciated and passionately screamed vocals, and the songwriting's great. This might be the best ACxDC recording yet! Did you record it in L.A.? Who with? Are there any plans to tour in support of it? When will the 7-inch be out?

I'm glad you noticed, I really appreciate that. Like I said earlier, Jorge and I are not original members, so we were able to bring something new to the group. for instance, I have a more aggressive writing style. I like to be really loud and crushing. Plus, my vocal style, in my opinion, compliments Sergio very well. On the other hand, Jorge is most definitely the best drummer I've played with. He's so precise and intense on the drums, it's crazy. But Jeff knows how to write good

music. Every song on the new record, except for "Fuck It Dood, Let's Go Bowling", was written while Jeff was playing a punk song on guitar and I was playing drums. "Fuck it dood..." was written by Pablo. It was an old song that was never recorded. We recorded with Alex from Earth Capital in Los Angeles. Awesome dude, he knows exactly what he's doing. I guess the pressing plant was having some trouble with machines malfunctioning, and on top of that, they pressed the wrong record, so it's taking much longer than we anticipated.

4) Are there any plans for a full-length? A full album of ACxDC would be sick!



There are plans of a full length. We are going to release a few splits in the time we're taking off, but we'll be writing for an LP so we can tour on it when we're ready to get back in the groove of things. We've talked to some awesome people

about possible upcoming European, Asian, and Gulf Coast tours. I hope it happens.

5) I mentioned to a friend in the hardcore scene that I was interviewing ACxDC, and he responded that it kind of bummed him out that your band was called that, since AC/DC was one of his favorite bands! Do you think the ancient rock entity of AC/DC is actually aware of you guys!? Be

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# ACxDC

honest: has anybody ever shown up to one of your gigs expecting to hear "Thunderstruck" and gotten mad!?

Not at all. We have very distinct imagery that differs to that of AC/DC's, so the difference is obvious. People do fuck around on message boards and Facebook event pages and say, "are they going to play hit's like Back In Black or Thunderstruck?!?!". I hope they've heard of us and make a big deal about it. Then it can go public and more people can hear about us.

6) I first became aware of ACxDC when I read a blog posting from Max Ward on the 625 Thrash website about your band. Did you send your demo to Mosh Of Ass? It seems like a rite of passage for all California fastcore bands!

I am totally unaware of that post, I would love to read it. I don't think we've ever sent out any demos, but if we did, Sergio would be the one to do it.

7) On a more serious note, how do you feel about the involvement of Toyota/Scion in hardcore? If asked, would ACxDC ever play a Scion festival or show? As you undoubtedly

know, Scion has driven quite a wedge into underground hardcore/metal with their free shows. What's your opinion on this? It's been the subject of a great deal of contentious debate, particularly in MRR.

I like that Scion has been booking shows and events. I see nothing



w r o n g with what t h e y ' r e d o i n g . Somebody in Scion obviously listens to good music and knows w h a t t h e y ' r e doing. They put out that Magrudergrind cd and distributed it for free, that's awesome. We would be totally down to work with Scion, their shows are dope. I think it's silly that people would make such a big deal about Scion being involved with hardcore. You get to see awesome bands for free. Every person I've heard or seen form an opinion on the matter have this crazy fundamentalist type view of hardcore/punk and DIY ethics. It's really not that big of a deal.

8) Maybe I'm paying too much attention to this genre, but it seems like there are thousands upon thousands of grind/fastcore/powerviolence bands. Is it hard for a band like ACxDC to stand out or get noticed, and does the "scene" as such seem oversaturated to you these days? Have you come across any awesome bands through playing shows or just keeping an ear out that you'd like to mention to Don't Be Swindle readers?

I feel like we've been wise as far as promotion and marketability, plus for whatever reason, ACxDC made their mark in the grindcore/power violence scene in the early 2000's and the majority of the people who have seen or heard the band since its establishment have given us so much support which we are grateful for, seeing the fact that people tend to argue about which bands are powerviolence or not. However, I think if your band has a solid sound and aesthetic, and you make good moves in a marketing or promotional aspect, then there is always room for you in any scene or genre. My favorite part of touring and attending shows is the opening or supporting bands. There are too many good bands to mention, but the ones that stand out most to me are: Hoy Pinoy, Street Pizza, DNF (Duke Nukem Forever), Sex Prisoner, Magnum Force, and Hordes.

9) One thing that's different about your band is the fascination with John Ritter (the actor who played Jack Tripper on "Three's Company") and your mention of the Ron Burgundy film character in "Milk Was A Bad Chioce" off of the new 7-inch. Does your band throw in references like that to offset the more sober-minded, Anti-Christian, grinding fastcore heaviness of the band's presentation? It definitely sets you apart from virtually all metal bands out there, as well as many in the powerviolence scene, yet ACxDC doesn't ever seem like a "joke band".

We are definitely not a joke band and I appreciate that you don't view us as such. We don't write songs about our favorite movies or shows, there is actually a meaning behind Sergio's lyrics. for example, although "Milk

Was A Bad Choice" has obvious references to *Anchorman*, the song is written about egotistical morons that plague a community of people or any individual person. When we release the "Second Coming", we will have an insert with both lyrics and lyric descriptions so listeners can get a better idea of what we do.

10) I know ACxDC has a Big Cartel webpage where people can buy T-shirts, music, and even skate decks. Please share that address with readers; also, do you have a band email address that people can contact you at? And as the first question was typical, so is the final question: Closing thoughts to add?

Thank you very much for the interview! You can buy our merch at <http://www.acxdc.bigcartel.com>. We will have records, new t-shirt designs, skate decks, and hats very soon. We don't have a band email, but anyone can shoot me an email at [staayyyle@gmail.com](mailto:staayyyle@gmail.com). you can also hit us up on our Facebook page at [www.facebook.com/ACxDC](http://www.facebook.com/ACxDC). My closing thought is to show your local bands and openers the same love you show headliners. Shout out to all the nasty boys. All hail DemonxCrew.

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# HUMMINGBIRD OF DEATH

by Vii Caso

**VII: For those who don't know, tell us how Hummingbird of Death formed.**

Mike: Justin (guitar) and myself (drums) were in other bands together around 2004-05. By the summer of 2005, though, I grew really anxious to do a fastcore side project. Justin was the only guy I knew who could handle the guitar duties, so I asked him and he accepted. The two of us made a demo tape and it got such a good response that we decided to get a bass player and become a real band. We've been rollin' non-stop ever since.

**VII: How'd you come up with the name Hummingbird of Death?**

Mike: It really just popped into my head one day and I thought it would make a cool name. There's no story behind it.

**VII: You guys describe your band as fastcore. Care to explain to people exactly what fastcore is?**

Mike: It's ultra-fast hardcore punk. The tempos, song structure, song lengths, etc. are all taken to as high a degree as possible. We've been trying to really stretch the boundaries of what the term 'fastcore' encapsulates. The most important thing is that it's rock 'n' roll.

**VII: What's the scene like in Boise? Is there a good amount of grind/fastcore supporters?**

Mike: The scene is very small, yet it's big enough to fragment into a number of social cliques that don't like to intermingle. A basement full of people can be counted on to roll out to a grind show in Boise.

**VII: One of the things that I like about you guys is that it seems like you concentrate on songwriting. Like on the Goatmeal 5", each song is distinguishable from the others. Which is incredible.**

Mike: Well, thanks very much! We tried really hard to write good songs that sounded as fully realized as possible with a 4-8 second time frame.

**VII: What can you tell us about the upcoming Hummingbird releases?**

Mike: Well, we have a split 12" with the late, great Titanarum up next. That was recorded last summer, and I literally just approved the test press yesterday, so we'll be seeing that one released in the next few weeks hopefully. We just recorded two more releases, a full-length LP and a split 12" with Downsided. Hopefully those can be released this year. All three of these releases involve a lot of experimentation, hopefully people will be able to hang with them!

Also coming out in July is a very special limited single entitled "Archaic Technologies 2." I don't want to say much about it now, but there is a connection between the format and the title. Finally, we are learning songs for a split 12" with the mighty Cold World from Austria.

**VII: Your upcoming split 4" with XBRAINIAX seems so insane. Knowing you guys, I assume there will be about 35 tracks per side.**

Mike: I don't know if we can get that many songs on there! But I think we will take an approach similar to Goatmeal. We haven't actually written any songs for it yet, but I know that XBRAINIAX has written some.

**VII: Will it be the first 4" record ever made? Are you going to have to make some super special order to have it pressed?**

Mike: I can't name any 4" releases off the top of my head, but I know they've been done. Vinyl pressing technology has come a long way recently.



**VII: What's your song writing process like?**

Mike: 98% of the songs pop into my head more or less spontaneously. Then I bring them to practice and we flesh them out from there. Some songs take longer than others.

**VII: What music have you been blasting lately?**

Mike: A lot of melodic punk lately. Cigar, Satanic Surfers, Quadiliacha. Not On Tour is a recent discovery; they are incredible. Also, Weekend Nachos, Lack Of Interest, Sidetracked, and so on.

**VII: Any final words?**

Mike: Thanks for the interview man! Anyone in the Northwest U.S., come check us out at New Direction Fest in Olympia, Washington, August 19-20. Visit [www.hummingbirdofdeath.com](http://www.hummingbirdofdeath.com) to keep up to date with us.





# THE BASTARD NOISE

## "AKA INTERVIEW WITH ERIC WOOD"



Interview by Jim Walkley



1) Please describe the current and upcoming Bastard Noise releases you've got in the works. For instance, I know there's a recently released split with A.C.T.U.A.R.Y.; the forthcoming (and highly anticipated) new LP "Skulldozer" on Deep Six; a split with the great Creation Is Crucifixion; and an LP with material that features vocals from Andy Beattie of No Comment. And that's not everything, since there are other things planned as well! Please tell us more ...

"SKULLDOZER" (12"LP/CD) is now out on DEEP SIX RECORDS, it is the follow up to last years' "A CULTURE OF MONSTERS" - it features new addition vocalist and electronics member AIMEE ARTZ (also from the band PROGERIA) NELSON (original electronics member departed the band in July of 2010) The BASTARD NOISE/CREATION IS CRUCIFIXION split 12"L.P. has been scrapped for a variety of reasons. The "LOST M.I.T.B. SESSIONS" (not the actual title of the release) IS still happening and will feature new BN vocalist AIMEE ARTZ, KRIS FORCE (AMBER ASYLUM) and ANDY BEATTIE of NO COMMENT/MAN IS THE BASTARD) This release is not finished. BASTARD NOISE "GALACTIC SANITARIUM" full length limited 12" L.P. (all electronic vinyl only album) is to be released by a label that wishes to remain anonymous until all the components for the album have been replicated. This one is coming very, very soon. We are doing in the very near future a FALSE FLAG/BASTARD NOISE collaboration 7" e.p. (all electronic/vocal), a full

length all electronic GOVERNMENT ALPHA/BASTARD NOISE collaboration tentatively titled "THE SECOND RELIC" (our second collaboration with YASUTOSHI YOSHIDA), a full length PULSE EMITTER/BASTARD NOISE all electronic collaboration and "BRAINSTORMING III" (CHRISTIAN RENOU/BASTARD NOISE all electronic full length collaboration release)

2) I've noticed your fascination with old, primitive-looking bulldozers, depictions of which appear on the cover art for "A Culture Of Monsters" as well as new LP "Skulldozer". Do you consider these bulldozers to be a sort of representative image in much the same way as the famous "modern man" skull graphic?

Well yes in the sense that modern man designs, builds and operates them primary to control and to destroy.

3) I have to ask about Bastard Noise's decision to play a Scion show. With so many negative connotations attached to Scion-sponsored events, were you worried at all about a backlash? Knowing the risks, what made you decide to go ahead with it? Did Bastard Noise suffer any ill effects in the wake of playing this show, or has it in fact benefitted the band?

No - we have given our lives to the music and have virtually nothing to show for it. It was some of the absolute best sound we have ever had, we actually got a very respectful sound check, we were asked directly from a guy who was a big fan that was putting together the SCION ROCK FEST to be a part of it and got to hang out with great bands like FUCK THE FACTS, WORMROT, INTEGRITY and MUNICIPAL WASTE. We were paid enough to make some of our bills as well. Does anyone ever talk about the shit turnout shows we've played with fucking horrible sound (in venues that take no heart in making their places sound good whatsoever), worthless so called "sound personnel" that do not know shit so that all the rehearsal time you have paid for is killed instantly by

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their lack of passion, care and laziness ? No, no one asks us about that. There are always losers who suck the fucking huge cocks of Budweiser and Marlboro that scream "bloody murder" - what can a band do ? Make a band decision and stick by it. Those that take the time to know what we are about, have never doubted us.

4) It appears from relatively recent live photos I've seen that you're playing a Fender Stratocaster-style bass. Is this the very same bass that was given to you by a close friend as a way to regain your interest in playing? It's cool that you're acknowledging your friend's gift by using this bass live, if it happens to be the same one.

I have two custom hot-rodded FENDER



P-BASSES. They were built by HENRY BARNES of MAN IS THE BASTARD/BASTARD NOISE/AMPS FOR CHRIST. One of them (the black one) was given to me by KENYON (M.I.T.B. bassist/vocalist) - he was recommended to give it to me by one of my all time best friends Greg Heiman I'm not sure how much interest Kenyon had in seeing me regain my playing but I did with that bass. I got the blue later through KRIS FORCE of AMBER ASYLUM. She is a great friend and an incredible talent.

5) Speaking of bass-playing, I understand you poured a tremendous amount of effort into re-acquiring your skills as a bassist several years ago, after a long dormancy in your playing. Do you think that such a fiercely dedicated work ethic results from your military service, even if only in part? Do you

look back with any sort of fondness at your time in the military, or was it instead something that you couldn't wait to complete and leave behind?

Maybe but I attribute it much more to be deeply passionate about music in general. Obviously the military regiment played some kind of role in my ability to bounce back however I believe more that it was the sheer love of music that allowed my success in relearning the instrument. I have zero love of the military and was very naive when I enlisted. My dad talked me into it so I have a great resentment for his bullshit influence. Of course there were some memorable times while I was "in" but nothing critical to my well being. Now that I see the utter horror of what people are used for by politicians, it fucking

disgusts me. Why was I not listening to BLACK SABBATH "WAR PIGS" at the very moment my father was brainwashing me ? I have no idea. My mother was nearly killed in a car accident when I was enlisted and on an aircraft carrier working on the flight deck. When we learned she would survive, I was given an honorable hardship discharge to be her caregiver back in 1981. That lasted a couple of years until she was strong enough to be on her own. She has maintained great health and an even better attitude about life in general. She is my hero.

6) Even casual fans know that you're an incredibly prolific musician. How do you manage to write so much material? You've written songs for decades now, yet you

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## BASTARD NOISE BASTARD NOISE BASTARD NOISE BASTARD NOISE BASTARD NOISE

*somehow avoid repeating yourself. Have you ever encountered writer's block, and if so, how did you overcome it?*

Well not all of the material in MAN IS THE BASTARD for instance was written by me. A great amount was also written by KENYON and a portion by BARNES. I know I have written alot of volume of material nonetheless I attribute it to constantly having interest in progressing. Everyone encounters "writers block". To what degree they encounter it and for how long they experience it is another story. I actually LIKE to compose so it never feels burdensome on my mind or inner self. It's always a gift in my eyes.

7) In a similar fashion, being that you're a skilled and highly creative musician, do you find yourself having to pull back and delete a raft of ideas in a song? In other words, how do you avoid "overdoing" a Bastard Noise song? With so many noise/effects pedals, talented contributors, and complicated note patterns, how do you prevent the music from becoming too "busy" or dense?

Not necessarily a ton of deleting is required when composing a piece of material but I have learned some valuable lessons from my idols in how to create songs that are "balanced" and yet exciting creatively speaking. There is always a "back and forth" action (for me at least) that comes when first writing a track. Today, the amount of electronics in a conventional BASTARD NOISE composition is a bit less dense than in the past (during the periods of "THE RED LIST" and "A CULTURE OF MONSTERS") (by the way, we have no pedals). I listen alot to other bands' (not current bands) recordings to see how they breathe and flow and how comfortable the parts connect (or not) - it's a great help in making our own tracks strong and "song worthy". No particular theory or strategy has to be adhered to when composing. Anything goes to make the best, most satisfying music! (Fuck textbooks!) Just a deep respect for negative space in my book. This is what grind bands tend to forget. This is

only my humble opinion however.

8) In many Bastard Noise songs, you seem to establish a "foundation" of power chords on bass that are laid down periodically in a measure, whereupon a bass "solo" or "run" of sorts splinters off and fills the space, then the cycle repeats with the same or different "power chord", and so forth, amidst vocals and noise effects. It's a kind of circle, always seeming to expand in a natural ebb-and-flow. Granted, this is a pretty simplistic description, but does that strike you as being basically accurate? It's a great way to compensate for the lack of guitar; the bass functions as both rhythm and lead instrument.

That's correct! The bass in BASTARD NOISE is functioning as both elements (bas and guitar) in the sound. I especially like TONI IOMMI as a reference for learning how to layer and yet be able to execute "live" my parts. IOMMI has always had such a brilliant focus in the studio that has kept me in awe my whole life. He's a total musician and is so perfectly well rounded. You don't just have to focus on bass players just because you play bass. It's the natural thing to do however it isn't at least in my case, the best solution. It's all about listening with a studious intensity which alot of people are unable to do. If you are a fan, you're half way there. Resonation with chord work is always vital and of course if there are no independent notes, things get boring fast. I come from rock NOT hardcore. I love hardcore however but who is to say you can't combine the two entities?

9) Man Is The Bastard and Bastard Noise both remind me in certain ways of the Melvins. There's a "totality of vision" that these groups share. It's not hard to instantly identify a Man Is The Bastard or Bastard Noise song; the music is very unique, and that's also true with the Melvins. How did you develop and remain committed to such a distinct musical vision for Man Is The Bastard and Bastard Noise? Did you

ever feel a need to add guitar or other elements that were more commonplace in the wider powerviolence scene?

Well I really don't care for THE MELVINS almost at all but their work ethic cannot be denied. I admire them for their longevity and dedication absolutely. The love of music to the degree I love it keeps me dedicated. I have alot of amazing musician friends. Since the break-up of MAN IS THE BASTARD, I rarely speak with some of the members. Actually my best friend from the band is HENRY BARNES. He is a true pioneer and so knowledgeable. His personality is very, very warm/kind as well which makes him an ideal person to communicate with. He isn't afraid of experimenting with any applications in sound either. Some of my most priceless moments have been recording electronics with him in early BASTARD NOISE. He has stuck by me through horrible times also which is rare by any standard of humanity. I have never thought about adding guitar to BN - it would take away all of the head room as my dear friend JAY RANDALL (AGORAPHOBIC NOSEBLEED) would say. No need to sound like everyone else and I'm a better player for it.

10) You've been in a number of bands over the decades. Crucially, you were even involved in hardcore during the hallowed early '80's. How does that time period compare to the present day? Let's say you were forced to choose between the two. Would you take this modern time over the "hardcore explosion" that defined the early '80's? Or are you in fact a bigger fan of prog rock from the '60's and '70's, but were "born too late" to participate in that scene, as the St. Vitus song so famously put it?

It's alot more special. I absolutely would NOT trade the earlier times for the modern times we're in. Bands did more with less tools so to speak. It was actually dangerous back then. It's over saturated today. Many more bands sound the same (to me) and the chance taking today by bands is nearly non-existent. Again, I was raised on rock so all of

my early impressions are due to that genre. Those early impressions I think made me more of a conscious listener and eventually player. The 70's to me is the best decade hands down. American soul, rock and progressive rock is everything to me. Of course I would dream of being 18 in 1971 to see BLACK SABBATH and a slew of other bands but most bands did NOT "make it" and a million players/bands fell through the cracks. There will never be that level of notoriety again in music except in the shit, computerized pop world. Rock is my home and my upbringing no doubt about it.

11) Finally, Bastard Noise recently completed a European tour in support of the imminent LP "Skulldozer". Will there be a full, large-scale U.S. tour in the coming months, or will touring be divided into smaller sections? Given that there's a song on the new album referencing Rachel Corrie, the sadly deceased activist who was killed while protesting in Israel, it would be appropriate if Bastard Noise could play that song in Olympia, Washington, where Rachel grew up.

No there won't be. The band is going through changes as we speak and touring is not on the agenda right now. People scoff at guarantees and we need money to merely survive. We are a bit older and simply cannot go to our parents homes any longer after a long tour. We will be going to Japan in the summer of 2012 I can tell you that but that is because we already have some fantastic offers. Playing "RACHEL" "live" would require true respect for a soundcheck. Something most people and venues do not value. It would have to be a very special situation for us to do that song in a "live" setting. I can hear the hecklers now. It's unfortunate but most people when it comes to a song like that are completely close minded. It would be wonderful to play "RACHEL" in OLYMPIA but I personally do not hold out hope that rude people would not ruin it.

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## BASTARD NOISE BASTARD NOISE BASTARD NOISE BASTARD NOISE BASTARD NOISE





# REVIEWS

## **BARING TEETH - Atrophy CD**

### ***Willowtip***

Technical death metal's a load of horse apples, you say? Well, you won't need to wash your hands after hearing Atrophy. Baring Teeth's debut CD is shamelessly indebted to Obscura by Gorguts, a jazz/noise deconstruction of angular death metal that's a landmark release.

Musicians will love this. It's churning, dense noise metal with jagged shards of riffs that seem out-of-tune in the best possible way. Atrophy winds through parts that sound like a sort of teched-out reincarnation of Anodyne. Baring Teeth even allow the music to quiet down periodically into loose, open passages akin to the slept-on Cattle Press, investing songs such as "Tower Of Silence" with real emotional weight.

Sure, Atrophy is derivative. But this unknown band has nailed the Gorguts sound with such authority that open-minded music fans will totally enjoy it. Worth investigating. (JW)

## **BRAINAIL - Death Of This Dry Season LP**

### ***20 Buck Spin***

Please consider the following musical proposition: uptempo doom/sludge. That sounds a whole lot like stoner metal, doesn't it? Well, the esteemed men of Brainoil are far too intelligent to become mired in that tar pit, although there are some mighty thick, viscous grooves on Death Of This Dry Season, the first new material by this Bay Area band in some eight years.

There's a fine line to be maneuvered around in sludge-derived genres. Brainoil aren't as filth-covered as Buzzov•en, nor are they as exaggerated and cathartic as Eyehategod. That's actually good, because decent songcraft within the confines of this particular subset of punk/metal is challenging enough without resorting to mimicry.

Throughout seven short tracks, crust-inspired vocals are bellowed and screeched, unwashed dreads hang over detuned guitar strings (I assume), and relatively simple drumming powers songs like "Feet Cling To The Rotting Soil" to rocking conclusions. Brainoil's music captivates your interest throughout the entire album.

To be specific, the harsh vocal attack and tempo variations in a song like "Crimson Shadows" are exciting. Whether fast or slow, everything on Death Of This Dry Season would be killer at a show. At least in recorded form, however, Brainoil don't fully tip the scales into

**\*JW - JIM WALKLEY**

**\*WT - WILL TOFTNESS**



"classic". Setting that aside, the album is only \$6.93 (plus tax where applicable) on iTunes. Maybe that's a lame format, but you have to admit it's a cheap way of getting into some pretty killer music. (JW)

## **CANNABIS CORPSE - Beneath Grow Lights Thou Shalt Rise LP**

### ***Tankcrimes***

Remember "Hash Thrash"? Just like that "kind" Assholeparade song, we have the similarly weed-obsessed Cannabis Corpse, who never seem to burn out on crafting homages to classic-period death metal. Bandleader Philip "Landphil" Hall, also the bassist of Municipal Waste, assembles other denim-vested vets from Parasytic and Battlemaster for his side project's new LP, their third.

Most standard death metal, and particularly its more brutal offshoots, is just too damn serious. Not too many people can enthusiastically back slam metal shit like Devourment or Cephalotripsy. Where's the fun? On that tip, a group of road dogs/unabashed heshers appropriated Cannibal Corpse's name, then twisted familiar death metal songtitles into green-minded parodies. You already know all that. What many casual observers miss is that Cannabis Corpse work clever, headbangable guitar riffs, constantly moving bass patterns, and interesting vocals into songs that at first might be taken as jokes. Beneath Grow Lights Thou Shalt Rise sounds at times like legit death metal, just not uptight and grim.

It doesn't matter if you've been sober forever. Songs such as "Where The Kind Lives" (great rip on Morbid Angel in that title) impress with their musical dexterity, causing listeners to chuckle as they throw those dumb metal horns. Straight edgers who took Mom's advice will have enough money to spring for the awesome LP version of this. If you download it, just beware of the cop who's peering at the poor soul being ripped apart by a diabolical pot plant on the cover. He'll narc! (JW)

## **CLOUD RAT/ THE OILY MENACE/ WOLBACHIA - Three Way Split LP**

### ***IFB***

Before I even listened to this LP, I liked it. I bought it for the Oily Menace stuff, and I was wondering which band would have its own side, and which would share. This is the bad part of a 3-way split. I was really surprised to see that each band has songs on BOTH sides! A side has Cloud Rat first, The Oily Menace second, and Wolbachia third. All three bands

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# MORE REVIEWS

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are somewhat similar, which makes the transitions between bands easy. Some of this stuff is a little more noodly than I usually like, but not annoyingly so. There's plenty of grinding going on, and all of the bands keep it nice and heavy. The LP comes with a pretty extensive booklet, which is good because I like when a record comes with enough stuff for me to look at while I listen to it. This LP also comes with some kale seeds, which is a genius idea. There are multiple mentions in the booklet about food production that I've also been blabbering on about for the past few years, so it's cool to see others in the same camp. Get this record. (WT)

## **CONVERGE / DROPDEAD - split 7"**

### **Deathwish Inc./Armageddon Label**

Regardless of whatever mixed feelings you may have about Converge, this is a cool split. A high-neck, squiggly guitar run starts off "Runaway" before it descends into the noisy, occasionally blastbeat-laden metalcore that's defined the Converge sound for at least ten years now. "Runaway" lives up to its title in racing through a number of changes before finally slowing down ... cue breakdown ... but instead, the song ends! Nice way of subverting expectations, but sort of frustrating nonetheless.

"Paths Of Glory" is an excellent anti-war rumination by Dropdead on side B. It's always risky to label any band's new material as "some of their best", but suffice it to say that this song's a contender. Backing off from the more grind sound of old in favor of a raging hardcore/fastcore blend, complete with totally catchy, circle pit-inducing guitar later in the song and vocalist Bob's well-enunciated bark throughout. We've got a winner! Celebrate 20 years of activity by each band and snag a copy if you can (they're limited, naturally, but Converge and Dropdead have two different color schemes for tour and the split can also be purchased from the labels direct). (JW)

## **DARK AGES - Can America Survive? LP**

### **Sorry State**

Perhaps the real question is whether any of us can survive this lingering recession. Let's hope we can keep hanging in there, because it'll take a little spare cash should economically wounded warriors decide to order this new LP-only release from Daniel Lupton at Sorry State.

**\*JW - JIM WALKLEY**

**\*WT - WILL TOFTNESS**



A prior EP by Dark Age, "Vicious Lie", came out some two years ago on Cowabunga. That 7-inch didn't exactly rip this reviewer's head off, music-wise, although the ominous artwork and enclosed anti-Christian lyric sheet were both above average.

The oversized fold-out poster included with Can America Survive? is an auspicious start, as is the limited purple vinyl. Those caterwauling vocals on the opening track bring to mind the legendary debut album by none other than Die Kreuzen. In place of lightning-in-a-bottle '80's hardcore, however, Dark Ages come across as musically tepid and restrained. These songs rarely accelerate into something with bite/punch/danger. (Please insert your own metaphor here). Despite being well-played, the cover of "Easier To Die" by Choke is just plain boring. And that's the concluding song!

Luckily, America can survive another passable hardcore LP. Save your money for Die Kreuzen's masterpiece instead. It was recently reissued and perfects the sound that Dark Ages missed on this disappointing effort. (JW)

## **DEAD LANGUAGE- Self Titled LP**

### **Iron Lung**

How would you feel about members of No Comment, Iron Lung, Solutions, and Pig Heart Transplant (among others) forming a new band? If that sounds like it'd be amazing, well, that new band is called Dead Language and their debut self-titled LP is one of 2011's best.

Vocalist Andy was formerly in No Comment and brings a similar delivery here, but this time his lyrics are clouded with suspicion and paranoia. Periodic noise interludes are more ambient than piercing, but add to a queasy feeling of unease. Drummer Jensen Ward (Iron Lung) plays in his typically excellent, intuitive style, always doing what each song needs rather than needlessly showing off. The guitars are dark in tone and teeming with distortion. Tempos vary from sludge slow to blastbeat fast, but the music remains heavy at all times. Crucially, the songs form a disturbing portrait of anguish but never overwhelm or suffocate the listener.

This LP is inexpensive, uniquely packaged, and widely available. Use your turntable; don't download it and take the chump route. Andy is also in the top-shelf powerviolence band Low Threat Profile. Dead Language just joined them as one of the potential modern-day greats. (JW)

**DON'T BE SWINDLE**



# MORE REVIEWS

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## DEATHTOLL 80K- Harsh Realities LP

*Roedel*

I've been waiting for a record like this for some time now! It's like a grindcore-lover's special pizza for \$9.99. The songs on the LP are perfect: lots and lots of blasts, but not too many that it becomes unmemorable, and really great thrashy and mosh parts- just the way Napalm Death used to churn 'em out. The artwork has black and white war photos, which aren't my favorite, but at least I hadn't seen these before. The back cover of the LP looks familiar with a photo and a plain text list of the songs much like From Enslavement to Obliteration or World Extermination and I have a feeling that wasn't by accident. The drums on this record sound solid and powerful, and the vocals are a mix between gruff lows and throat-shredding screams. This is my favorite record that I've gotten at least this year, if not last year as well. (WT)

## DRAINLAND / CELLGRAFT - split 7"

*Super Fi/De Graanrepubliek/IFB Records*

Although the severed pig's head on the cover is a bum-out for animal lovers, it indicates how vicious this split 7-inch really is. Southern Lord recently compiled two Drainland vinyl-only releases onto the And So Our Troubles Began CD, which was a highlight of the past year, and is recommended. Drainland's songs on side A play at 45 rpm and continue their mind-blowing reconfiguration of "doom crust" with powerviolence-influenced drumming and stop-on-a-dime guitar changes. "Alpha Rat" and "The Ghost Of Warren Street" borrow the darkness and heaviness of His Hero Is Gone, but Drainland shatter crust conventions by adding their own, original-sounding hardcore to the mix. They drop into a sludge part as easily as they accelerate into black metal-esque tremelo picking, but crucially, they write great songs. There's a funny sample of one woman's frustration with men to conclude their side of the split.

If you've never heard Cellgraft, get ready for some unbelievable grind. This band can do it all. The slow doom intro is musically interesting, and when these guys lose their shit and hit the grindcore blasting, it's nothing short of amazing. Imagine the relentless barrage of Discordance Axis, but without unnecessary technicality. Then imagine the dark palm-muted trudge that Shitstorm does so well, how they can surgically insert that into grinding madness. If that sounds pretty

\*JW - JIM WALKLEY

\*WT - WILL TOFTNESS



awesome, trust me, Cellgraft play the perfect mix of grindcore, satisfying genre snobs while completely obliterating all in their path. Their side plays at 33 rpm and packs in seven songs that are completely different than Drainland, but somehow complimentary. You have to get this split! Hit up the IFB Records website to mailorder a copy. (JW)

## ENTH - Self-Titled LP

*Halo Of Flies/Wist/Addiction To War/Wifagena/Solitude Productions/Tombs In The Valley/Zaraza*

This new funeral doom band includes Cielan, Daro, and Kuchar, who are 3/4 of Polish grinders Suffering Mind. Whereas the relatively recent Suffering Mind LP on 625 Thrash/Crucificados was an exercise in modern grind that might conjure associations with Looking For An Answer, this debut LP by Enth is not nearly as obvious in comparison, sounding like a variety of influences. As stated, it's funeral doom, which means it's slow (duh), but Enth is not nearly as murky and impenetrable as Skepticism or Nortt, nor as unforgivably, painfully heavy as Evoken. Those groups are perhaps a bit more on the suicidal funeral doom tip, but while Enth is plenty dark (the members are even posing in a graveyard on the record sleeve!), this debut LP is not overly self-involved or unfun, and the music is killer.

Only two songs comprise this album, nicely split between the two sides of vinyl. Daro proves to be a visionary of sorts in Enth, contributing drums, guitar, vocals, and piano. Kuchar supplies additional leaden slabs of ringing power chords that cast an ashen pall over both sides, while Cielan plays agonizingly slow and restrained bass parts as an additional member who is not in Suffering Mind named Radek scrapes out vocals. The resulting sound is as cold and bracing as a trip to a mountain cistern, where only old growth pines and a giant pocketwatch (see cover art) surround you amidst the slow, glacial drip of trudging doom guitars and "future throat cancer victim" vocals. It's artful enough to invite contemplation, making you feel as if you're in some spirit-haunted forest. The original Polish lyrics are transcribed into English on the record sleeve and a download code is provided. Even though multi-label releases can sometimes be thin on quality, this is a pretty stellar LP, and particularly recommended if you like Asunder, Graves At Sea, and Evoken. (JW)

DON'T BE SWINDLE

# MORE REVIEWS

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## **GAS CHAMBER - Corpse With Levity 7"**

**Warm Bath Label**

Gas Chamber might have passed you by. Apart from a couple reviews in MRR, this band is almost unknown. It's too bad, but obscurity falls over many hardcore punk bands, regardless of their talent or merit. Gas Chamber combine fleet-fingered bass runs with fast hardcore that treads into powerviolence territory, a bulldozing charge that is perhaps simpler than most metal-edged purveyors of the genre. Patrick Bolger is the bassist/co-vocalist/lyricist for Gas Chamber. You may recognize him from previous Buffalo band Running For Cover, who released the interesting (and now almost out-of-print) Dark Well LP on 625 Thrash some years back. In many ways, this new outfit is an improvement on the already combustible Running For Cover sound.

The artwork on this 7-inch is top notch and lends a feeling of eeriness to the music. Gas Chamber have a previous self-titled LP that turned a couple heads at MRR, but in some respects, "Corpse With Levity" is an improvement. Side A nicely mixes fast, straight-forward hardcore with bass runs that are without an exact comparison. Patrick has chops like Eric Wood of Bastard Noise and even Mike Watt of the Minutemen, but never overdoes the technicality, and his playing sounds wholly unique without copying those masters. In classic 7-inch fashion, side A winds you up for the concluding side. Opening song "Prone" sounds most like the Gas Chamber LP in its blazing guitar-driven hardcore, while "Pigeon" closes the first half with bass runs that foreshadow what's to come on side B. There are four songs on the concluding side, introduced by the melodic bass notes in "Why Are All The Dogs Barking" that give the guitar and vocals added depth. "Black", the last song, is mostly instrumental, dominated by bass that carves a deep impression on the listener. While you're at the Warm Bath webstore buying this new 7-inch, also pick up the recent Gas Chamber flexi, and should you have a bit of extra funds, spring for the LP, too. This band is worth the effort! (JW)

## **GAZ-66 INTRUSION - Power Without Violence/Death Tomorrow 7"**

**625 Thrash/Crucificados**

Persevering through the somewhat generic and unimpressive grind-flecked fastcore on side A (labelled "Power Without Violence"), the "Death Tomorrow" flip side proves the better judge of this new European

**\*JW - JIM WALKLEY**

**\*WT - WILL TOFTNESS**



band (their lyrics are printed here in Cyrillic, the Russian alphabet, without translation). Side A isn't necessarily bad, per se, but Gaz-66 Intrusion refine their grind attack on the second side with sporadic, palm-muted death metal guitar madness and a noticeably fuller-sounding drum onslaught. Killer! It's also a better recording; weirdly, the "Death Tomorrow" side predates "Power Without Violence" by a year, although it sounds as if the opposite is true. Maybe that one's a grower, but as for side B (sigh) ... if you prefer more metallic grind, you'll dig it. Regardless, don't sleep on this 7-inch, as Max Ward/625 Thrash presses his releases in limited quantities these days. (JW)

## **LOOKING FOR AN ANSWER - Eterno Treblinka CD/LP**

**Relapse/Deep Six**

The sheer hate radiating from this full-length album by long-running Spanish grinders Looking For An Answer is intense enough to singe your face. The guitar tone is at once warm and cavernous, as if bolts of some kind of blue-green electricity were coursing through the amps. Songs like "Estandarte De Huesos" are relatively stripped-down, but the guitars become more technical and adept when necessary, nicely avoiding a mere Repulsion/Napalm Death retread. Eterno Treblinka is a sort of how-to manual on modern grindcore that knows and respects its roots, yet isn't afraid to sound unique.

Vocals on this are fierce. They're spit at the microphone with absolute venom, frothing with contempt and disgust. You'll wish you spoke Spanish just to understand what Inaki is so pissed about. Eterno Treblinka is a refinement and improvement over past Looking For An Answer recordings for two reasons. First, the songwriting is masterful, with each element blending into an end result that is both catchy and full of dramatic tension. Second, that aforementioned god-like guitar tone, which thankfully never overpowers the drums or enraged vocals.

Frustratingly, the CD version of Eterno Treblinka has been somewhat hard to find beyond Relapse mailorder, although digital versions are up on iTunes and the web. The vinyl version should be released soon by Bob at Deep Six. You'd better believe I'm ordering that one! Arguably, this is the best Looking For An Answer release yet. (JW)

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# MORE REVIEWS

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## LOW PLACES - Spiritual Treatment LP

A389

Low Places are a young band from the West Coast who have only a prior 7-inch to their name. The Melvins-like, sludgy plod throughout sections of this debut album will appeal to music fans beyond the usual hardcore/powerviolence crowd. Everyone's welcome, though, because this is quite good. Opener "Opfer" (say that ten times fast) is slow and menacing, the perfect dark introduction for the "holy terror"-themed collage art on the cover.

The rest of Spiritual Treatment unfurls over a tense half-hour, with some furious and intricate powerviolence splattered over a relentlessly crushing low-end that's reminiscent of the distorted bass that dominates the "Succubus" EP by Gray Ghost, a prior A389 release. "Opfer" throws listeners off with its seven minutes in length; the remaining songs are considerably shorter, but it's not all fast. "Controlled Chaos", for instance, drops into an awesome trudge riff, and the Low Places version of "Crawl" by powerviolence legends Neanderthal is as thick as tar.

Spiritual Treatment is so abrupt in length that some ideas aren't given enough room to fully develop. In addition, Low Places should try to capture a more powerful drum sound (here, it's a bit thin). All in all, though, this is a great debut on the LP format. (JW)

## MASS GRAVE- Self-Titled LP

*Haunted Hotel*

I love Mass Grave. A lot. I finally got this LP recently, after waiting and waiting and waiting. It was exactly what I wanted it to be - an LP full of grinding crustcore. If you've heard Mass Grave before, you know what this LP sounds like with big-dog/ little-dog vocals, awesome rockin' riffs, and grind! No noodling, no screechy annoying vocals, no metal bullshit! Turn up the volume, mosh into your friends, and do some jumps! (WT)

## MEHKAGO N.T. - Massive Headwounds LP

*To Live A Lie*

"Let the hate flow through you." That sample (presumably the Emperor from one of the Star Wars movies) is followed by an eruption of feral powerviolence that's fast, yet metallic and sludgy enough to drag

\*JW - JIM WALKLEY

\*WT - WILL TOFTNESS



you into the dirt. The vocals on Massive Headwounds are less larynx-shredding than those on, say, the split with Religious As Fuck, and aren't quite as blowtorch-fierce as Dub's were in his other band Shitstorm. They're still intense and powerful, though, and a perfect foil to the music crushing relentlessly behind them.

The word is that Massive Headwounds will be Mehkago N.T.'s final contribution to the storied grind/powerviolence history of their home state of Florida. Let's hope it makes casual hardcore fans aware of how great this band can be. Any skilled group of musicians can sound as burly as the name "powerviolence" suggests, but Mehkago N.T. reflect a genuine hardcore punk alienation from society, an attitude that many other outfits can't summon. The hateful, slightly thuggish feel on side B isn't embarrassing, and the dialogue samples are never overdone.

I've played Massive Headwounds at least a dozen times in a week, and there will be many more spins to come. Get the limited "mixed vinyl" version at the To Live A Lie online distro while there are still copies. The LP includes a complimentary download card for a high bit rate digital copy! You can't lose. (JW)

## POISON PLANET - "Demo" deluxe 7" (reissue 2011)

*Offsides*

Don't worry if your edge is as bent as our friends in Apathetic Ronald McDonald or Assholeparade. If you can tolerate (or in fact actually enjoy) blisteringly fast youth crew-derived hardcore, and can appreciate DIY punk rock ethics, you'll get into Poison Planet. Think of this band as a less metallic Coke Bust, or in other words, '80's hardcore played at warp speed tempos. "Demo" now has a deluxe presentation thanks to the caring folks at Offsides Records. This 7-inch is packaged like a mini-LP, housed in a thick jacket (complete with band name and record title printed on a spine!) and an exhaustive booklet with song lyrics and short explanatory essays. Wow. Musically, Poison Planet bring it. Their '80's hardcore revival is trebly and caked with grit, raw as sandpaper, and righteously pissed off. "Menace" would later appear on the "Oblivious" 7-inch; "Bible Stories" was recycled later onto that same EP, but is combined on "Demo" with a slower-speed outro. You'd better invest in a physical copy of "Demo". After all, you'll need to memorize the lyrics so you can fingerpoint and scream along at a Poison Planet show. GO! (JW)

DON'T BE GWINDLE

REVIEWS

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# MORE REVIEWS

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## **PSUDOKU - Space Grind LP**

### **625 Thrash/Crucificados**

If you're cool, you like Parlamentarisk Sodomi. (Even if you're not cool, you still like them). That band produced some of the best mind-meltingly technical grindcore heard in years. The sole primary musician and songwriter behind that fearsome entity returns here with another one-man band named Psudoku. Getting stoked?

Once you hear Space Grind, your reservations about it may resemble a debate currently ongoing in the metal world. Some (predominately older) fans complain that many newer acts don't bother to rein in their technical chops, look up bleary-eyed from their respective instruments, and ask, "Uh, guys? Is that a song?"

Of course, there's only one member of Psudoku, but perhaps he should have a talk with himself. Grind heads already know that the dude can play, ridiculously and totally. Yet much of Space Grind is the same indistinguishable blur of not-quite-brutal, labyrinthine guitar riffing with blasting drums, a couple synth parts (?), and howled/grunted vocals. Almost none of it is catchy or memorable. At all.

Put down *Don't Be Swindle* and go listen to De Anarkistische An(n)aler. That's always a great idea, because Parlamentarisk Sodomi forged a blasterpiece of genuinely heavy grind on that LP. Don't know what happened, but the magic's now in short supply. It's mystifying. (JW)

## **PUNCH - Nothing Lasts 7"**

### **625 Thrash/Discos Huelga/Deathwish Inc.**

This San Francisco band is an exciting variation on hardcore derived equally from youth crew, bro-mosh (although Punch's vocalist Meghan is a woman) and modern powerviolence. A ready comparison is Sick Fix, the amazing female-fronted straight edge band that somehow manages to infuse vitality into a cookie-cutter genre.

The first Punch LP, self-titled and with a pensive boy sitting cross-legged while gazing reflectively at the ground, is something of a classic. The next LP, commonly referred to as Push Pull but sometimes again called self-titled, wasn't as good, although it was still better than the majority of what's out there. This new EP features seven songs that are refreshingly heavier at times, a bit faster and more volatile, with Meghan's piercing vocal shrieks easily cutting through combinations

**\*JW - JIM WALKLEY**

**\*WT - WILL TOFTNESS**



of scrambled hardcore, lightning-fast drum attacks, and a tasteful use of breakdowns. Punch already sound like a veteran band who have long honed their craft.

If you were disappointed by Push Pull, or if you were never into Punch to begin with, "Nothing Lasts" is worth picking up despite how you might feel regarding their new label partners in Deathwish Inc. The band's own label Discos Huelga is still involved, so just relax. This EP is a return to form. (JW)

## **WEEKEND NACHOS - Worthless CD/LP**

### **Relapse/Deep Six**

A half hour of power from one of the best powerviolence bands currently playing. Perhaps a bit more of a crust influence, as heard on the "Black Earth" 7-inch that preceeded this new full-length. "Get . . . fucked!" John Hoffman screams in opener "Hometown Hero", a dis on Fall Out Boy that drops out into a slow part/breakdown that's absolutely crushing. And that's just the first song. The sludge influence that was more fully explored on the Bleed 12-inch LP is another noticeable presence here, even liquefying the surprise crust attack of "Black Earth" into an end-of-the-world breakdown.

John's vocals have improved quite a bit, now sounding less strained and cartoonishly "powerviolence" than on previous efforts like Unforgivable. Andy Nelson once again writes an album's worth of guitar parts, with some assistance from John, that are as catchy as they are brutal. Andy also had a hand in recording Worthless, and his microscopic attention to detail makes this thrilling. The best Weekend Nachos album yet? It seems that way at this point, but maybe I'd better play it again, just to see. By the way, I couldn't agree more with John's lyric: "Art is what I say it is". (JW)

**DON'T BE SWINDLE**





# FASTCORE PHOTOS

by Will Butler



STREET PIZZA

NOISEAR



SHITSTORM



DISCIPLES OF CHRIST



DON'T BE SWINDLE



# SHOW REVIEW



10/27/11 -  
Gas Chamber / Defeatist /  
Nightfall / Backslider  
@ Cloud City  
Philadelphia, PA

by Patrick Forrest

Cloud City is a newer house space in West Philly. It's a pretty cool spot, an OK-sized basement, run by nice people. It rained on-and-off all day on the 27th, and it was on the chillier side. Philly kids are afraid of rain, so there were less people than expected, but the show still had a great turnout. As usual in Philly, there were a lot of "upstairs hangouts", but when a band started to play the basement would fill up pretty quick. No complaints; Philly has been awesome as of late.

I was fortunate to play this show, but I'm not going to review my own band. As it was, you didn't miss much if you didn't see us, as it was kind of an "off night" to say the least. Second to hit the floor that night was Philly's Nightfall. They play really noisy, crusty, d-beaty kind of stuff in the vein of every Japanese band you're thinking of right now. I hadn't seen them in a while, so it was cool to catch up. They played some newer songs that were awesome — very powerful. I think that Jay, the drummer, could play a solid (and loud as fuck) crust two-beat for two hours with no breaks and never be tired. Dude has it down! They have a new EP out now called "Fucking Noise Addicts".

Next up were NYC grind kings Defeatist. These guys never disappoint. Kind of a "technical" grind sound at points (although not in the "tech-metal" sense) with some raspy, higher-end vocals. They have some straight-forward hardcore and breakdown parts that sound like Terrorizer. These guys execute awesomely and know how to play their instruments very well. Joel, their drummer, is ridiculous — all over the

kit consistently, and fun to watch. I think their new record is out on Willowtip (it's called Sixth Extinction, and it's killer — Editor), and they have a CD also out on Willowtip collecting earlier EPs.

Finally, Gas Chamber were up. They're from Buffalo and feature ex-members of the mighty Running For Cover, but sound nothing like them really. I heard the hype on this band and bought their self-titled debut LP on tour. I tried to listen to it at home after tour, but couldn't quite get a grip on it at the time. Maybe I was still in a "tour fog". After a few listens, however, I really enjoyed it. They did not disappoint at this show, either. I find it hard to describe, but they play a mix of hardcore that's almost psychedelic at times. Lots of guitar/bass pedals and "damaged" sounds, with shouted vocals. Still plenty of chaotic fast parts, too — the kind where it feels like it may fall apart at any moment. (I mean that in the best way possible, kind of like Cryptic Slaughter). There's the occasional break of a tripped-out bass interlude or atmospheric part, which sounds awesome.

I wanna say I kind of got a real fucked up Deathreath vibe when they play fast (which is most evident on the LP), but that's not as true in a live setting. With the constant flanger/phaser pedals on the bass, it almost has a '90's vibe, making for some unusual hardcore. I see them as more of a bass-driven band. Gas Chamber have a new 7-inch out now (as well as a flexi — Editor) and are one of those bands that seem like they're past a point and moving in a certain direction, if that makes any sense, but it definitely makes for some good music. They don't play that often, but I would suggest checking them out if you have the chance.

Endnote: If you made it through this review, thanks! And thanks to Will. Hopefully, this will at least convince people to check out some of these bands. I'm sort of a terrible person to ask about what a band "sounds like"; however, maybe I'll write some more reviews in the future.

Mid-tempo or die.

- Patslider

# SHOW REVIEW



7/21/11 - Backslider /  
Disciples Of Christ /  
Total Hipster Crusher /  
The Oily Menace  
@ The Thunderdome /  
Grand Rapids, MI

by Aaron Midcalf

The Thunderdome is a sick spot on the West side of Michigan in the basement of a vegan/raw restaurant called the Bartertown Diner. They have great food. I was just super broke and couldn't afford anything but desserts, which were real tasty and super filling. (Ryan Cappelletti of Positive Noise/Punks Before Profits is involved in the Bartertown Diner; support it if you're in the area - Editor)

We (Total Hipster Crusher) played first. We shouted out to Hombrinus Dudes (R.I.P.) and Xtra Vomit, as they're the bands I know from the Western part of Michigan. Backslider started loading in just as we finished, so we played a quick game of "cabinet musical chairs" to get us out and them in.

After a quick set-up, Backslider started.

Everybody began "batting" (as the show flier had invited people to "bring weapons"), so a bunch of folks were carrying foam swords



and shields. It was almost like LARPing instead of circle-pitting. My band had played a short and sweet set, but more people showed up before Backslider played and it got even hotter.



In no time, the dudes from D.O.C. were ready to go. It's pretty sick watching Chris play drums and do vocals! Super killer set. Guitarist/vocalist Nolan had his mic literally two feet high and was in a "power stance" nearly the entire time. D.O.C. were totally tight and all of the members got to split the vocals equally, which was cool. It's really awesome watching bands play like this! Foam sword moshing continued throughout this set; I think my friend Codi got his glasses smacked off his face right at the end.

The Oily Menace rounded out the night, and did so nicely. Kevin spoke the entire time in a "black metal" accent; Dylan used only two symbols, making for an intense set in such a small club; finally, Travis was all about running into the crowd and making folks move. Old-school grind done right. Don't trust the Short Fast + Loud review and go get their new three-way split LP.

Great show! After enjoying a fancy beer with Ryan Cappelletti and hanging with the dudes from the East Coast, as well as speaking to Kevin about his audio services (the man's a genius!), we went to a roof party until 7 a.m. the next morning. Grand Rapids is on my "go to more often" list for sure!

**DON'T BE GWINDLE**



# TTOPPTTHREEE

TOP THREE FULL LENGTHS OF 2011

## WILL BUTLER

Archagathus - Canadian Horse  
Lost Tribe - Self Titled  
Planks - Solicit To Fall

## JIM WALKLEY

Merkit - Discography  
Martyrdöd - Sekt  
Raw Nerve - Tall Tales

## WILL TOFTNESS

Archagathus - Canadian Horse  
Death Toll 80k - Harsh Realities  
Mass Grave - Self Titled

## PATRICK FORREST

Mammoth Grinder / Hatred Surge - split  
Bison B.C. - Dark Ages  
Thou - Summit

## VII CASO

Death Grips - Exmilitary  
Dead Language - Self Titled  
Psychic Limb - Queens

## ANDRES WADE

Death Toll 80k - Harsh Realities  
Clinging To The Trees Of A Forest Fire /  
Nessesria  
Drugs Of Faith - Corroded

## DAVE MCCREA

Looking For An Answer - Eterno Treblinka  
Suffering Mind - Self Titled  
Deicide - To Hell With God

## SIMONE BONGIOVANNI

Sidetracked - Uniform  
Weekend Nachos - Worthless  
CSMD / Gorgonized Dorks - split 7"

## OWEN SWERTS

Dead Language - Self Titled LP,  
V/A - Brutal Supremacy 2x7"  
Noisear - Subvert

## DAVID RUDNIK

V/A - Brutal Supremacy (2x7 = LP?)  
Night Birds - Other Side Of Darkness/  
Fresh Kills Tenement - Napalm Dream

## JERRY REE

Necro Deathmort - Music Of Bleak  
Origin  
True Widow - 2011 LP  
Black Witchery - Inferno Of Sacred  
Destruction LP

## SEAN MICHAEL COALE

Phobia - Unrelenting  
Weekend Nachos - Worthless  
Trashtalk - Wake

## SAM RAW BREATH

Chiens - Self Titled  
Death Toll 80k - Harsh Realities  
Cloud Rat - Self Titled

## SCOTT KINDBERG

Actuary / Pregnant Spore - split tape  
Archagathus - Canadian Horse  
Striations - Demo tape

## DEREK NAVARDAUSKAS

Dark Ages - Can America Survive?  
Scapegoat - Scapegoat  
Noisear - Subvert the Dominant Paradigm

## IAN ORIZAGA

Scapegoat - Self Titled  
Dead Language - Self Titled  
Bastard Noise - A Culture of Monsters

## TAYLOR GEDDES

Alaric - Alaric  
Corrupted - Garten Der Unbewusstheit  
Praetura - Praetura

## AARON MIDCALF

Archagathus - Canadian Horse  
Massgrave - Self Titled  
Cloud Rat - Self Titled

## MATT GAUCK

Circle Takes the Square - Decompositions  
Owen Hart - Earth Control  
Vaccine - Human Hatred

DON'T BE SWINDLE

# DBS PODCAST

## Episode 1

1. Antidote - Real Deal
2. Lärm - Hippies
3. Satanic Malfunctions - Dealing Out Death
4. Electro Hippies - Run Ronald
5. Hummingbird Of Death - Where's The Fun
6. Quattro Stagioni - How Will I Live Tomorrow
7. Knuckle Scraper - The Thing
8. Hatred Surge - Society Sucker
9. Worlds - IMONC
10. Ruidosa Inmundicia - Ello Son
11. Culo - Neighborhood Watch
12. Warhead - You In Corruption
13. Citizens Arrest - Serve And Protect
14. Ripcord - Aim To Please
15. Disrupt - An End To White Rule

## Episode 2

1. Weekend Nachos - Dog Torture
2. Mihoen - Geinstitutionaliseerde Ideale
3. Vorhees - Feed The Poor
4. Neos - Destruct
5. Malicious Grind - Hardcore Wall Flower
6. DYS - Brotherhood
7. Bathtub Shitter - Fuck Hip Raper
8. Framtid - We Must Impart
9. Slight Slappers - Normal Life
10. Toast - Plastic Kill Order
11. Sea Of Shit - Mindless
12. Mindless - Diseased
13. Matka Teresa - Dirty Hands
14. Mind As Prison - Comp Song
15. Napalm Death - Unchallenged Hate
16. Magrudergrind - Stagnant
17. Bathory - Holocaust
18. Backslider - Predictable Epitaph
19. Dead Language - Short Straw
20. Low Threat Profile - Southern Hospitality
21. Brain Killer - Tranquilizer
22. Pull Out An Eye - Paper Soldier
23. State Violence - Song 2
24. Surroundings - Gluttony Of God
25. Coke Bust - Deathbed

## Episode 3

1. Doom - Circles
2. Sore Throat - Hang Norman Tebbit
3. Sore Throat - Filthchain
4. Gore Beyond Necropsy - Leavin' Here
5. Iron Butter - Willieburger
6. Final Exit - May
7. Asocial Terror Fabrication - Under The Dark Force
8. Gofuckyourself - Mormons Can Fuck Off Pt. 2
9. Herpes - Seguimiento Falso
10. Electro Hippies - Gas Joe Pearce
11. Concrete Sox - Your Turn Next
12. Heresy - Despair
13. Attitude Adjustment - Warfare
14. Ulster - Morte Aos Velhos
15. Excruciating Terror - Human Error

16. Extreme Noise Terror - Cage Paralysis/ Think Outside The Box
17. Phobia - Infant Suffering
18. G-Anx - Life
19. Prophecy Of Doom - Title Unknown
20. Napalm Death - Your Achievement
21. Masskontroll - Epilogue

## Episode 4

1. Suffer - Numbered
2. Pissed Happy Children - Ready to Fight
3. Pandemonium - No More Talk
4. Cthulhu Youth - S.O.S.D
5. Female Snake - Adulthood
6. Kieltolaki - Maailma Menee Helvettiin
7. Blank Stare - Fuck Drugs. Fuck You.
8. Crippled Youth - Positive Scene
9. Stripmines - Failsafe
10. ¡LIBÉRATE! - Hispano? NO!
11. Attitude Adjustment - Endless Sight
12. No For An Answer - Domino Principle
13. Vile Intent - Front
14. Mondo Gecko - Unknown Track
15. Punch - Get Back
16. Un Quarto Morto - Idiocrazia
17. Curmudgeon - Gran Machismo
18. Raw Power - I Hate The System
19. Riistetyt - Ei Hoitokeinoa
20. Youth Korpse - Disappear + Cop song

## Episode 5

1. Lapse - Posthumous
2. Curmudgeon - Gran Machismo
3. What Life Is - Street Lights
4. FCH - Japanese Wisdom I
5. Parlamentarisk Sodomi - Introduksjonell Mistillit
6. Sakatat - Unknown Title
7. Beach Babes - Cold Pizza
8. Bloody Phoenix - Isolated
9. The Kill - We Want Blood
10. Violent Children - Culture Sucks
11. Zero Boys - Splish Splash
12. Uniform Choice - My Own Mind
13. Ratos De Porao - Caos
14. Sairaat Mielel - Tippa Tappaa
15. Civil Victim - Coptown
16. Bastard - Flash Out
17. Punch - Been Here Before
18. Creepy Crawlies - Chicken Leg
19. I Accuse! - Can't Stop
20. Inzest - Human
21. D-Clone - What Color The Sky?
22. Nasikuzusi - Japanese Title



<http://www.mixcloud.com/tolivealie/>  
Or search Don't Be Swindle at the iTunes store (it's free!)

## Five Grindcore EPs You Probably Didn't Buy in 2010

by Will Toftness

*These five noteworthy records are ones that I heard almost nothing about. Were it not for my love of discovering new music, I wouldn't have known to get these. I had to really think about five good grind records from 2010, as it seemed a sad year for new grind releases. OK, here they are (in no particular order):*

### Chainsaw To The Face "s/t" EP

This 7-inch was put out by a self-proclaimed "grind-hating" label. I've



known about C.T.T.F. for a handful of years now, due to their relative proximity to my area, knowing friends of their friends, and playing a few shows with them, so I had my eye out for this EP once I heard it would come to be. It features nineteen tracks of grind with a slight (but unmistakable) powerviolence edge to it. In the last year or so, the band finally rounded out their line-up with a permanent bass player, and it's had quite a positive effect on their songwriting. The vocals remind me a little of Assück. C.T.T.F. had a split 7-inch with Backslider as well as a discogra-

phy CD come out in 2010, but this material is my favorite so far.

### Looking For An Answer "La Caceria" EP

This EP demonstrates a band turning over a new leaf. I always had



a thing for these crazy vegan grinders from Spain, despite the somewhat-disappointing Extinction album. Everything good in the aforementioned LP is on "La Caceria"; also, they managed to shed the repetitiveness and predictability of their songwriting a bit. Not to mention that they sped things up even further. This 7-inch houses three new tracks and a Repulsion cover, all shockingly fast. I recall reading online that L.F.A.A. recorded these four tracks when they heard that Relapse was looking for some fresh meat (that pun might have been intentional). As the story went, these original recordings were somewhat more raw in production than the finished product. Either way, it's good enough for me! These guys really put the speed in on this recording.

### SMG / Lt. Dan "Drinkin' & Grindin'" split EP

This isn't my favorite of all time by either band, but both

are solid nonetheless. SMG can do no wrong in my book. They could record a double LP of Mariah Carey songs



and I'd probably buy two copies and write in this zine about it. Here, they offer up five tracks of the same noisy, wall-blasting grind/noise/violence that we've grown accustomed to on previous releases. Lt. Dan give up six tracks on their side, playing a blend of mince, gore, and crusty grind. Their tracks are refreshingly fast for a self-described "mince" band. This split 7-inch has great, humorous artwork, although the jacket and print quality could have been a little better.

### Devastation Of Life "s/t" EP



It pains me that this band is relatively unheard of; I wish there were more grind bands with this sound, like early-career Nasum before they got too metal. The only bad thing I have to say about this record is that it has a sample introducing almost every song, which drives me crazy. However, at least their

choices are somewhat tasteful, avoiding "cool-sounding" stuff in favor of more relevant social, political, and environmental issues. The bass really snarls on this recording, and the vocals are a harsh bark, neither of which are a problem for me! The band self-released this; I'm sure you can contact them for copies.

### Archagathus/ Putrescence split 7"

I had a hard time finding a cover image of this one. I contacted



the label that released this record once I caught word that it was out, but received no response. The only reason I knew this was out is I happened to learn about it from the Prince of Mince himself. Putrescence got blackout drunk in the studio before recording their side of this, and you can expect a gore-tinged-death-metal-breath grindcore beast on their songs. Archagathus' tracks are from the same recording session as their split with Sakatat, which just so happens to be my favorite. If you're unfamiliar with Archagathus, I recommend that you get acquainted with them (like, right now). They're the band that Agathocles wishes they still were. That's right - Archagathus have even surpassed their bastard grandfather of a band!

DON'T BE GWINDLE



